



LE
GALLERIE
DEGLI
UFFIZI

THE PITTI

ENGLISH

Palace
and Boboli Gardens
masterpieces
more and



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The
PITTI
Palace
and Boboli Gardens
masterpieces
and
more

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The PITTI Palace and Boboli Gardens masterpieces and more



The Pitti Palace,
From Regal Residence to Museum 9
Alessandro Cecchi

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Palatine Gallery and Royal Apartments

Accessible. Closed: Mondays, January 1, May 1, December 25.

Modern Art Gallery

Accessible. Closed: Mondays; January 1, May 1, December 25.

Winter Suite or Apartments of the Duchess of Aosta

Visits by appointment only.

Museum of Costume and Fashion

Accessible. Closed: first and last Monday of each month; January 1, May 1, December 25.

Treasury of the Grand Dukes

Accessible. Closed: first and last Monday of each month; January 1, May 1, December 25.

Boboli Gardens

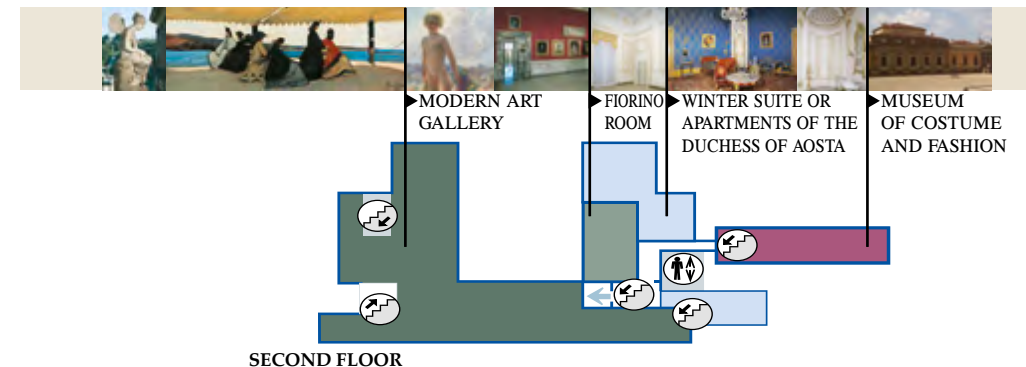
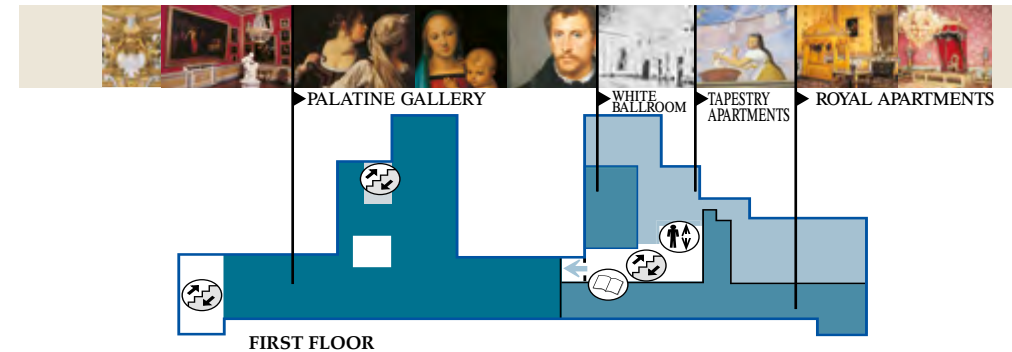
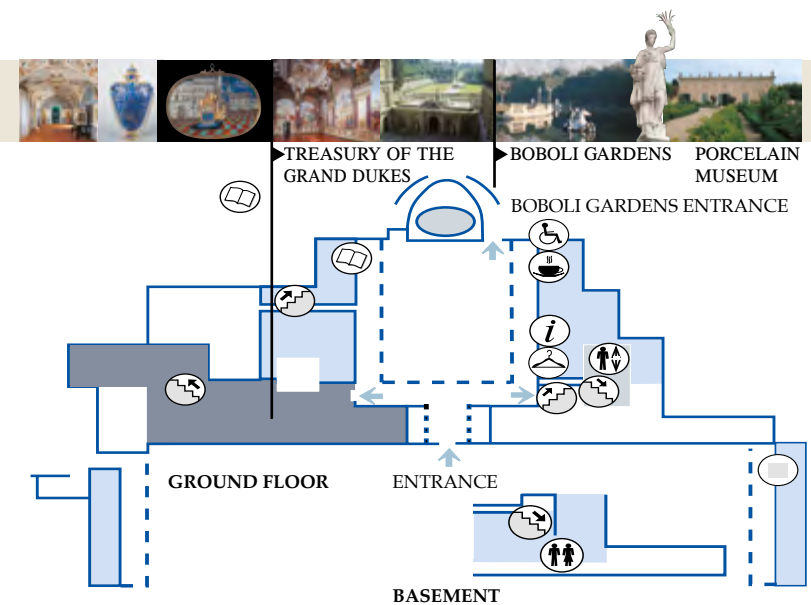
Accessible. Closed: first and last Monday of each month, January 1, May 1, December 25.

Porcelain Museum

Closed: first and last Monday of each month; January 1, May 1, December 25.

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The Pitti Palace, From Regal Residence to Museum



Giusto Utens (Iustus van Utens)
Palazzo Pitti and the Forte Belvedere, c. 1599
Florence, Villa La Petraia

Anyone walking up the forecourt dominated by the grand building that embraces the square may find it hard to believe that the original fifteenth-century core was much smaller, with just seven windows. The lunette by the Flemish artist, Giusto Utens shows the ashlar façade the way it was in the late sixteenth-century, with the early arrangement of the Boboli Gardens and the Forte Belvedere, overlooking the gardens that was commissioned by Ferdinando I de' Medici and built by Bernardo Buontalenti in the 1490s.

An archive document tells us that the palace was built before 1461, probably by Luca Fancelli who, according to Vasari, worked to plans by Brunelleschi. It was commissioned by Luca Pitti a wealthy banker; but when his descendants ran into financial problems they sold it, and the garden, to Cosimo I de' Medici's wife, duchess Eleonora de Toledo in 1550. The Spanish lady must have felt uncomfortable and confined in Palazzo Vecchio: the old palace in the middle of the city, where the couple settled in 1540 just a year after their wedding, had no gardens.

The focus of the initial works, financed by the duchess to designs by Niccolò Tribolo who died shortly after completing the drawings, was the gardens, with the construction of the *Grotticina di Madama* (Madama Grotto) (1553-1555) and a pond by Vasari, that has since been replaced by the *Grotta del Buontalenti* (Buontalenti Grotto) (1583-1593).

The first expansion work on the palazzo was begun in 1561, designed and directed by Bartolomeo Ammannati who built the majestic courtyard that opens towards the amphitheatre (inaugurated in 1637) and is named for him.

Eleonora could only see the beginnings of the work at Pitti and on the new apartment in Palazzo Vecchio meant for her, because she, and her children Giovanni and Garzia contracted malaria in Pisa and died in 1562.



Bronzino (Agnolo di Cosimo di Mariano)
Portrait of Eleonora de Toledo and her Son Giovanni, c. 1545
 Gallerie degli Uffizi, Galleria delle Statue e delle Pitture



Bronzino (workshop)
Portrait of Cosimo I, 1555-1565
 Gallerie degli Uffizi, Galleria delle Statue e delle Pitture



**Giorgio Vasari,
Bernardo Buontalenti**
*Façade of the
Buontalenti Grotto,
1557-1560*



**View of the
Ammannati
Courtyard, towards the
Boboli Gardens**

Work continued under Cosimo I de' Medici (1519-1574) and his son Francesco (1541-1587). Both men lived in the Palazzo della Signoria on the opposite bank of the Arno which was renamed Palazzo Vecchio only in 1587 with the advent of Ferdinando I (1549-1609), who moved the residence and the entire court to Palazzo Pitti. The new home was the centre of the celebrations of his marriage, in 1589, to Christina of Lorraine. By that time, the last section of the Vasari Corridor, that reaches to the Boboli Gardens, had been completed along with the *Cucinone* – the kitchens which were recently restored and can be visited by appointment.

Invested with the title of grand duke by Pope Pius V in 1570, and recognized six years later by the Holy Roman Emperor, Maximilian II, the Medici had risen from a family of merchants and bankers to the ranks of Italian dynasties. Now, they could legitimately devote themselves to creating a real palace befitting their position in Europe that was further consolidated through

marriages with the reigning houses of Austria and France – to whom they gave two queens, Caterina and Maria.

It was the Medici of the seventeenth century who commissioned major expansion work on the building, in keeping with the original style, increasing the rusticated façade to its current size – without the wings as depicted in the 1744 engraving by Giuseppe Zocchi. During the reign of Cosimo II (1590-1621), who succeeded his father Ferdinando in 1609 and died prematurely at the age of 31, Giulio Parigi – Ammannati's grandnephew – began extending the Santa Felicità side of the palace in 1618. The work continued during the seven-year joint regency of Christina of Lorraine, Ferdinando's widow, and Maria Magdalena of Austria, Cosimo's widow who became the guardians of their barely eleven year old grandson, and son, Ferdinando (1610-1670).

Cosimo II laid the foundations, so to speak, for the Medici picture gallery by displaying some of the collection's treasures in the loggia on the first floor of the courtyard that became the *Gallery of the Statues* in the eighteenth century. He also stimulated botanical and sculptural projects in the Boboli Gardens that were extended towards Porta Romana with the creation of the striking *Viale dei Cipressi* (Cypress Road) that ends at the *Vasca dell'Isola* (Island Pond).

The marriage of Ferdinando II – first celebrated privately in 1634 and then formally in 1637 – to his cousin Vittoria, the last of the Della Rovere dynasty of Urbino, gave new impetus to the work expanding the building toward Porta Romana. The project had been started



Giuseppe Zocchi, *Veduta del Reale Palazzo de' Pitti Abitazione de' Regnanti Sovrani*, 1744, engraving, Florence; the façade is shown after the seventeenth-century expansion work done by Giulio and Alfonso Parigi



Interior of the
Moses Grotto

in 1631 and was completed in 1640, three years after the wedding. The Medici-Della Rovere coats of arms with its oak branches can be seen throughout the palazzo complex: from the *Grotta di Mosè* (Moses Grotto) in the Ammannati Courtyard, to the Summer Apartments on the ground floor, now home to the *Treasury of the Grand Dukes*, decorated by Giovanni da San Giovanni and his followers and by *quadraturiste* artists such as Jacopo Chiavistelli. The grand duchess commissioned Baldassare Franceschini, called Volterrano, to decorate her suite, which, like the other rooms, is part of the Palatine Gallery.

Ferdinando II appointed the famous artist Pietro da Cortona to fresco the walls of the *Heating Room*, and then to decorate the ceilings of the five *Rooms of the Planets* in the Winter Suite with frescoes and stuccowork in a triumph of baroque lavishness unequalled anywhere in Europe, and rivalling the masterpieces now displayed on the walls of the Palatine Gallery.



Ceiling of the
Mars Room

When Ferdinando II died, he was succeeded by his son Cosimo III (1642-1723) who had to suffer the pain of having his son and heir, the Grand Prince Ferdinando (1663-1713), predecease him by ten years. The grand prince was an enthusiastic collector of paintings like his uncle, Cardinal Leopoldo (1617-1675) who started the collections of drawings and artists' self-portraits now in the Uffizi. The seventeenth-century Medici practically competed with each other to augment the original, sixteenth-century core collection. Purchases they made, or gifts they received were soon added to Vittoria della Rovere's art treasures that were inherited by her son Cardinal Francesco Maria.

When the last male of the Medici line, Gian Gastone (1671-1737), died without heirs it was decided that the Habsburg-Lorraines of Austria would take over the government of Tuscany. However, the Palatine Electress Anna Maria Luisa de' Medici (1667-1743) drew up the *Patto di Famiglia* (Family Pact) stipulating that the Medici collections remain forever in Florence.



Treasury of the Grand Dukes

Established in 1919, the museum, which was formerly known as the Museo degli Argenti, is located on the ground floor of Palazzo Pitti, in rooms that were part of the Summer Apartments of Grand Duke Ferdinando de' Medici and his wife, Vittoria della Rovere. From the moment it was founded it became the home of the most precious items in the Medici and Lorraine collections, starting from the *Treasure of Lorenzo the Magnificent*, consisting of semiprecious stone vases on lavish mounts made by brilliant fifteenth-century goldsmiths, and gems (the remainder of the gems in the original collection and the *Tazza Farnese* or *Farnese Cup* are in the Museo Archeologico Nazionale, Naples). There are rock crystal vases made in Milan, as well as the crystal *Casket* that Valerio Belli made for Pope Clement VII, semiprecious stone vases such as the lapis lazuli piece commissioned by the grand duke Francesco I de' Medici and designed by Bernardo Buontalenti in the second half of the sixteenth century. Other noteworthy items include pieces made of ivory and exotic materials, cameos, and porcelains (displayed in the Palazzina del Cavaliere in the Boboli Gardens), the *German Cabinet*, a gift to Ferdinando II from the Archduke of Tyrol, the jewels that had belonged to Anna Maria Luisa de' Medici, the Palatine Electress, and the *Treasure of Salzburg* acquired by the Grand Duke Ferdinando III of Habsburg-Lorraine at the end of the Napoleonic Period.

Palatine Gallery

The gallery was opened to the public in 1834, an act of generosity on the part of Leopoldo II (1797-1870), the last grand duke of the Habsburg-Lorraine dynasty who was exiled in 1859. From the moment visitors reach the Palatine Gallery, situated on the first floor of Palazzo Pitti, via the monumental entrance, it is obvious that the gallery was set up in rooms that had been a residence. The *Room of the Niches*, the *Music Room*, the *Hercules Room*, the *White Ballroom*, and the adjacent Royal Apartments are all characterized by lavish painted and stuccowork decorations, and furnishings (in particular, see the semiprecious stone mosaics in the various rooms).

The paintings, that take up entire walls, are displayed according to the criteria of the Baroque picture gallery, inspired by the arrangement ordered by the Grand Prince Ferdinando de' Medici. One feature that makes this museum unique is that all the paintings were collected by the Medicis from the sixteenth century to the eighteenth and by the Lorraines in the nineteenth. Therefore, even more than a collection of works from different provenances, arranged by school and in chronological order such as the Uffizi, the paintings here offer an overview of how tastes and collecting itself changed over the centuries.

If the Uffizi collections are outstanding for the number of fourteenth- and fifteenth-century paintings, the Palatine Gallery – which does have three paintings by Botticelli and Fra Filippo





Hercules Room



Jan Franz Van Douven

Johann Wilhelm, Elector Palatine and his Wife, Anna Maria Luisa (detail), c. 1710
canvas, cm 246 × 187



Peter Paul Rubens

The Consequences of War
(detail), 1637-1638
canvas, 206 × 345 cm

Lippi's masterful *Madonna and Child*, also known as the *Bartolini Tondo* – is famous for the sixteenth- and seventeenth-century pictures that complement the more famous museum's collections. The rooms frescoed by Pietro da Cortona house the world's most important grouping of paintings by Raphael, documenting his Florentine period with the *Madonna of the Grand Duke*, and the unfinished *Madonna of the Canopy*, as well as his mature works such as the *Madonna of the Chair*, the *Portrait of a Lady* known as *La Velata*, or the small and magnificent *Vision of Ezekiel*. There is also an outstanding series of paintings by Titian, mainly famous portraits such as *Pietro Aretino*, *The Englishman* and *La Bella*. The gallery's works by Andrea del Sarto, "the faultless painter" are unequalled in terms of numbers and importance. Del Sarto was one of the Medici's favourite painters and we can admire his monumental paintings of the *Assumption*, the heartrending *Lamentation* (or *Luco Pietà*), and some *Sacred Conversations*.

The gallery is also home to masterpieces by foreign, and in particular Flemish, artists, with magnificent works by Peter Paul Rubens such as *The Consequences of War* and the group portrait, *The Four Philosophers*.



Federico Zandomenighi

Honeymoon (Fishing on the Seine), c. 1878
panel, 16 × 29 cm



Modern Art Gallery

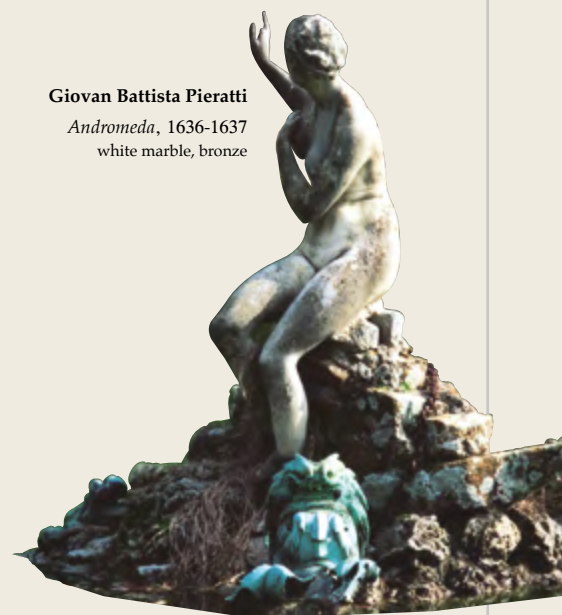
It was the Grand Duke Pietro Leopoldo (1747-1792) who began collecting “modern” paintings when the Accademia di Belle Arti in Florence was reorganized in 1784. It was supposed to house the paintings and sculptures that had won awards in academic competitions and pieces by art students, that were subsequently added to the many works commissioned by the Habsburg-Lorraine and Napoleonic Period rulers to decorate Palazzo Pitti. Originally, these works of art were in the Galleria dell’Accademia, but as the collections grew, thanks to acquisitions by Vittorio Emanuele II of Savoy, they were put with those purchased by the City of Florence which, in 1897 acquired Diego Martelli’s important collection of Macchiaioli paintings. The gallery was moved to the second floor of Palazzo Pitti in 1914, and it is jointly managed by the Italian government and the City of Florence. The thirty, elegantly arranged rooms showcase art from the Neoclassical Period to Romantic Painting, to *Verismo*, to the Macchiaioli with pictures by Silvestro Lega, Giovanni Fattori, Telemaco Signorini, and others all the way to Italian art from the first half of the twentieth century.

Boboli Gardens

The first core of the gardens was part of Eleonora de Toledo’s 1550 purchase of the Palazzo Pitti. Over the centuries it was expanded and embellished by the sovereigns who ascended the grand ducal and royal thrones. They filled the gardens with nearly three hundred sculptures dating from antiquity to the nineteenth century. The outstanding works of art include sculptures by Giambologna such as the *Fountain of Oceanus* (Neptune) and Valerio Cioli’s famous sixteenth-century *Bacchus Fountain* with the statue of the dwarf *Morgante*, that make the gardens an extraordinary “outdoor museum”, the prototype of the Italian garden with its geometrically pruned shrubs and striking views. Boboli truly spans the history of landscaping art from the sixteenth-century “*Buontalenti*” and “*Madama*” grottoes to the seventeenth-century *Vasca dell’Isola* (Island Pond) and *Neptune Fountain*, decorated with sculptures from the previous century, to the bizarre *Mostaccini Fountain* (Fountain of Ugly Little Faces), to the eighteenth-century Lorraine-period structures – the *Kaffeehaus* and the big *Limonaia* (Lemon House). And there are the plants: the citrus collection that rivals a similar one at the Medici Villa at Castello, the small Garden of Camellias, the rose garden in front of the *Limonaia* and the Upper Botanical Garden, with the *Water Lily Pond*, that still looks like the first botanical garden in the city that was conceived by Filippo Parlatore. The Boboli Gardens were opened to the public in 1919 after the Savoy monarchs donated the complex to the Italian government.



Perseus on Horseback, 1636-1637
white marble, restored by Giovan Battista Pieratti



Giovan Battista Pieratti
Andromeda, 1636-1637
white marble, bronze



Italian Manufacture

*Man's court suit,
1720-1740*

Museum of Costume and Fashion

Established in 1983, this museum, which was formerly known as the Costume Gallery, is housed in the lovely rooms of the Palazzina della Meridiana overlooking the Boboli Gardens. It was built by Gaspero Maria Paoletti between 1776 and the first half of the nineteenth century during the Habsburg-Lorraine period. The collection includes the burial clothes of Eleonora de Toledo and her son who died in 1562, and of the Grand Duke Cosimo I de' Medici (died in 1574). In addition to these exceptional items that were found in their tombs in the Basilica of San Lorenzo, church vestments and textiles, the museum's rich collection, much of which was gifted by individuals, includes clothes dating from the eighteenth century to the present showing how fashions and tastes changed over the centuries. There are also theatrical and film costumes many of which were gifted to the museum and are displayed in special exhibitions. Both for conservation reasons and space limitations, the items in the collection are carefully stored and selected for showing in exhibitions which are changed every three or six months allowing visitors to experience the vastness and variety of collections that make this the most important museum of its kind in Italy and one of the greatest on an international scale.



The Palazzina della Meridiana, home of the Museum of Costume and Fashion



Gianfranco Ferré

Evening Dress, 1992-1993





- | | | | |
|----|---|----|---|
| 1 | Luca Pitti Room (Sala di Luca Pitti) | 13 | Ivories and Reliquaries (Sala degli avori e dei reliquiari) |
| 2 | Room of Giovanni da San Giovanni (Sala di Giovanni da San Giovanni) | 14 | Cameos (Sala dei cammei) |
| 3 | Lorenzo de' Medici Room (Sala di Lorenzo) | 15 | Jewels (Sala dei gioielli) |
| 4 | Grotticina | 16 | Treasure of Salzburg (Tesoro di Salisburgo) |
| 5 | Chapel (Cappellina) | 17 | Treasure of Salzburg (Tesoro di Salisburgo) |
| 6 | Public Audience Room (Sala dell'Udienza Pubblica) | 18 | Loggia |
| 7 | Crystals and Semiprecious Stones (Sala dei cristalli e delle pietre dure) | 19 | Small Treasures (Tesoretto) |
| 8 | Ajax Courtyard (Cortile dell'Aiace) | 20 | Exotic Collections (Sala esotica) |
| 9 | Ambers (Sala delle ambre) | 21 | Chinese Porcelain (Sala delle porcellane cinesi) |
| 10 | Private Audience Room (Sala dell'Udienza Pubblica) | 22 | Japanese Porcelain (Sala delle porcellane giapponesi) |
| 11 | Third Audience Room (Terza Sala dell'Udienza) | 23 | Gifts (Sala delle donazioni) |
| 12 | Ivories (Sala degli avori) | 24 | Casts (Sala dei calchi) |
| | | 25 | Corridor of Casts (Corridoio dei calchi) |
| | | 26 | Corridor of Reliquaries (Corridoio dei reliquiari) |





View of the Room of Giovanni da San Giovanni



The Medici Family Tree, 1699
pen and ink on paper, 152 × 136.6 cm



Venetian Manufacture and Florentine Silver-and-Gold Work (Giusto da Firenze)
Vase, 13th century; *mount*, 15th century
red jasper, gilded and enamelled silver mount, ht. 27 cm, engraving: "Laur. Med."



Augsburg Workshop

The German Cabinet, 1628

ebony and semiprecious stones, 260 × 137 × 93 cm (base, ht. 56 cm)



Grand Ducal Workshops

Tabletop, 17th century

semiprecious stone inlay



←
Private Audience Room



←
Third Audience Room



"Master of the Furies"
Curzio Riding His Horse into the Abyss, 17th century
 ivory, ht. 57 cm



German Manufacture
Decorative Polyhedron, probably late 16th century
 turned ivory with gold, ht. 28.6 cm



Valerio Belli

Casket, 1532

carved rock crystal, gilded and enamelled silver mount



Milanese Manufacture

Two-handled Bowl, mid 16th century

engraved rock crystal, enamelled and chased gold



Odoard Vallet

Vase, 1618

rock crystal, enamelled gold, emeralds and rubies , ht. 38 cm



Bernardo Buontalenti (designer), Jacques Bilivelt (gold-work)
Gian Ambrogio and Gian Stefano Caroni (?) (stone carving)

Covered Vase, last quarter 16th century

lapis lazuli, gold, and enamel, ht. 40.5 cm



**Bernardino Gaffuri (mosaic)
Jacques Bilivelt (gold bas-relief)**

View of Piazza della Signoria, 1599
semiprecious stone mosaic and gold, 18 × 25.5 cm



Grand Ducal Workshops

Ex-voto of Cosimo II, 1617-1624 (late 18th century frame)
semiprecious stone mosaic bas-relief, 54.5 × 64.5 cm



Flemish Manufacture

Mermaid Pendant, c. 1570-1580

enamelled gold, twenty-six rubies, seven pearls, five diamonds, 10.8 × 5.7 cm



Loggia



Cartier (Paris)

Tiara, c. 1900

amethysts, diamonds set in platinum, diam. 20 cm, ht. 7.5 cm



Chinese Art

Plate, c. 18th century

porcelain, diam. 40.5 cm

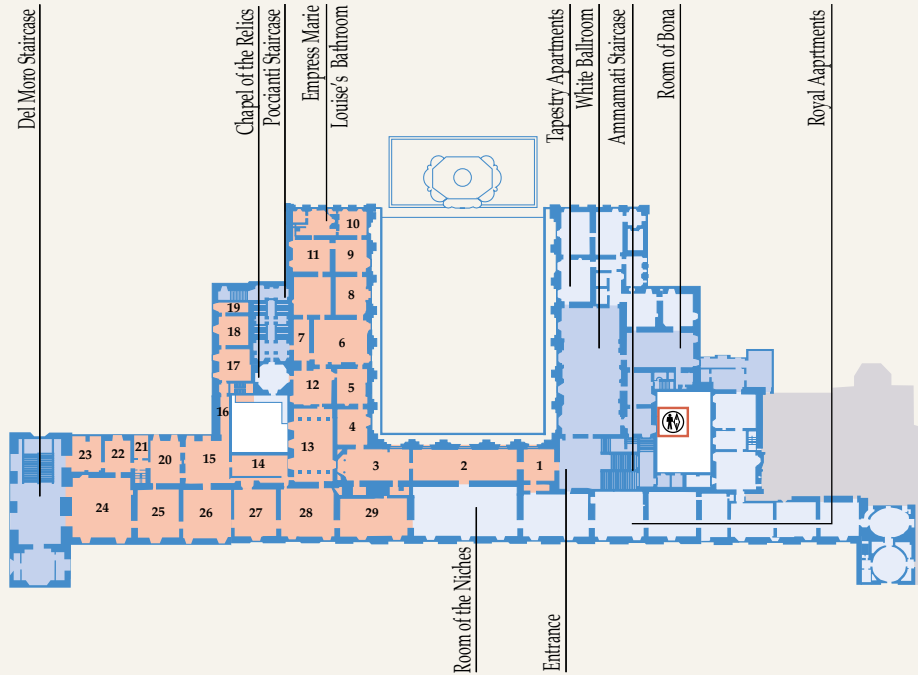


Japanese Art

Vase, c. 18th century

porcelain, ht. 63 cm

First Floor



- | | | | |
|----|---|----|--|
| 1 | Footmen's Antechamber (Anticamera degli Staffieri) | 16 | Corridor of the Columns (Corridoio delle Colonne) |
| 2 | Gallery of the Statues (Galleria delle Statue) | 17 | Room of Justice (Sala della Giustizia) |
| 3 | Castagnoli Room (Sala Castagnoli) | 18 | Flora Room (Sala di Flora) |
| 4 | Room of the Allegories (Sala delle Allegorie) | 19 | Room of the Cupids (Sala dei Putti) |
| 5 | Room of the Fine Arts (Sala delle Belle Arti) | 20 | Ulysses Room (Sala di Ulisse) |
| 6 | Hercules Room (Sala di Ercole) | 21 | Napoleon's Bathroom (Bagno di Napoleone) |
| 7 | Vitrine Room (Sala delle Vettrine) | 22 | Education of Jupiter Room (Sala dell'Educazione di Giove) |
| 8 | Aurora Room (Sala dell'Aurora) | 23 | Heating Room (Sala della Stufa) |
| 9 | Berenice Room (Sala di Berenice) | 24 | Iliad Room (Sala dell'Iliade) |
| 10 | Psyche Room (Sala di Psiche) | 25 | Saturn Room (Sala di Saturno) |
| 11 | Room of Fame (Sala della Fama) | 26 | Jupiter Room (Sala di Giove) |
| 12 | Room of the Ark (Sala dell'Arca) | 27 | Mars Room (Sala di Marte) |
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| 14 | Poccetti Corridor (Corridoio del Poccetti) | 29 | Venus Room (Sala di Venere) |
| 15 | Prometheus Room (Sala di Prometeo) | | |



Palatine Gallery



Roman Art
Aphrodite of Knidos, 1st-2nd century A.D.
marble, ht. 199 cm



Roman Art
Aesculapius, 2nd century A.D.
marble, ht. 201 cm



Roman Art
Athlete, 2nd century A.D.
marble, ht. 66 cm



Roman Art
Hygieia, 2nd century A.D.
marble, ht. 202 cm



Baldassare Franceschini, called Volterranno
One of Parson Arlotto's Tricks, c. 1640
 canvas, 107 × 150 cm



Emilio Zocchi
The Young Michelangelo Sculpting the Head of a Faun, 1861
 marble, ht. 60 cm



Giovanni da San Giovanni (Giovanni Mannozi)
Venus Combing Cupid's Hair, c. 1630
 canvas, 229 × 173 cm



Peter Paul Rubens
The Resurrection of Christ, c. 1616
 canvas, 192 × 157.3 cm



Giovanna Garzoni

Dish of Cherries with Figs and Medlars, c. 1651-1662
parchment, 25 × 35.5 cm



Giovanna Garzoni

China Bowl with Figs, a Bird, and Cherries, c. 1651-1662
parchment, 26 × 38 cm



Pietro Benvenuti

The Marriage of Hercules and Hebe, 1817-1829
frescoes



Caravaggio (Michelangelo Merisi)

The Tooth-Puller, 1607-1610
canvas, 139.5 × 194.5 cm



Salvator Rosa
The Philosophers' Wood, 1641-1642
 canvas, 147 × 221 cm



Francesco Furini
Hylas and the Nymphs, c. 1635
 canvas, 230 × 261 cm



Gaspard Dughet

Landscape Showing a Dancing Faun and Nymph, c. 1667-1668
canvas, 51 × 87 cm



Francesco Salviati

Portrait of Giovanni dalle Bande Nere, 1546-1548
panel, 65 × 45 cm



Pontormo (Jacopo Carrucci)

Adoration of the Magi, 1520
panel, 85 × 191 cm



Pontormo (Jacopo Carrucci)
The Ten Thousand Martyrs, 1529-1530
 panel, 65 × 73 cm



Luca Signorelli
Holy Family with Saint Catherine of Alexandria (?), 1490-1492
 panel, diam. 99 cm



Sandro Botticelli
Portrait of a Young Man, c. 1470
 panel, 51 × 34 cm



Sandro Botticelli
Portrait of a Lady (La Bella Simonetta), c. 1485
 panel, 61.3 × 40.5 cm



Filippo Lippi

Madonna and Child with Scenes from the Life of Saint Anne (Bartolini Tondo),
c. 1450

panel, diam. 135 cm



Sandro Botticelli and workshop

Madonna and Child with the Young Saint John the Baptist, c. 1505
canvas, 134 × 92 cm



Gaspar van Wittel

*A View of the Tiber
at the Porto della Legna*, 1685
parchment, 29.5 × 40.8 cm



Gaspar van Wittel

*A View of the Tiber
at the Church of San Giovanni*, 1685
parchment, 23.5 × 43.5 cm



Titian (Tiziano Vecellio)
Christ the Redeemer, c. 1534
 panel, 77 × 57 cm



Alessandro Allori
Madonna and Child, c. 1590
 canvas, 133 × 94 cm



Anthony van Dyck
Rest on the Flight into Egypt, c. 1630
 canvas, 131 × 195 cm



Willem van Aelst
Still-Life with Fruit and Tableware, 1652
 canvas, 77 × 102 cm



Rachel Ruysch

Flowers In a Glass Vase with Pomegranates on a Marble Balustrade, 1716
 canvas, 89.5 × 67.5 cm



Peter Paul Rubens

The Three Graces, c. 1620-1623
 panel, 47.5 × 35 cm



Raphael (Raffaello Sanzio)

Madonna and Child, the Young Saint John and Two Saints
(Madonna dell'Impannata), c. 1514
 panel, 160 × 120 cm



Andrea del Sarto (Andrea d'Agnolo)

Gambassi Altarpiece
(Madonna and Child in Glory with Saints), 1525-1526
 panel, 215 × 175 cm



Filippino Lippi

The Death of Lucretia, c. 1470
panel, 42 × 126 cm



Cigoli (Lodovico Cardì)

Ecce Homo, 1607
canvas, 175 × 135 cm



Cristofano Allori

Judith with the Head of Holofernes, c. 1610-1612
canvas, 139 × 116 cm



Carlo Dolci
The Martyrdom of Saint Andrew, 1646
 canvas, 122 × 99 cm



Caravaggio (Michelangelo Merisi)
Sleeping Cupid, 1608
 canvas, 71 × 105 cm



Pietro da Cortona
The Four Ages of Man, 1638-1641
 fresco



Annibale Carracci
Christ in Glory, c. 1597-1598
 canvas, 194 × 142.5 cm



Raphael (Raffaello Sanzio)
Portrait of a Woman (La Gravida), c. 1507
 panel, 66.8 × 52.7 cm



Andrea del Sarto (Andrea d'Agnolo)
Assumption of the Virgin (Passerini Assumption), 1526
 panel, 379 × 222 cm



Fra' Bartolomeo (Baccio della Porta)
The Mystic Marriage of Saint Catherine, 1512
 panel, 356 × 270 cm



Artemisia Gentileschi
Judith and her Maidservant with the Head of Holofernes, c. 1614-1620
 canvas, 114 × 93.5 cm



Artemisia Gentileschi
The Penitent Magdalene, 1617-1620
 canvas, 146.5 × 108 cm



Veronese (Paolo Caliari)
Baptism of Christ, c. 1575
 canvas, 196 × 133 cm



Andrea del Sarto (Andrea d'Agnolo)
Assumption of the Virgin (Panciatichi Assumption), c. 1522-1523
 panel, 362 × 209 cm



Rosso Fiorentino (Giovann Battista di Jacopo di Gasparre)
Madonna Enthroned with Ten Saints (Dei Altarpiece), 1522
 panel, 350 × 260 cm



Perugino (Pietro Vannucci)
Saint Mary Magdalene, 1496-1500
 panel, 47 × 34 cm



Raphael (Raffaello Sanzio)
Madonna of the Grand Duke, c. 1506
 panel, 84.4 × 55.9 cm



Andrea del Sarto (Andrea d'Agnolo)
Disputation over the Trinity, 1517
 panel, 232 × 193 cm



Raphael (Raffaello Sanzio)
Portrait of Tommaso 'Fedra' Inghirami, c. 1510
 panel, 89.5 × 62.8 cm



Raphael (Raffaello Sanzio)
Madonna of the Canopy, c. 1508
 panel, 279 × 212 cm





Raphael (Raffaello Sanzio)

Portrait of a Young Man with an Apple (Francesco Maria della Rovere?), 1504

panel, 48 × 35.5 cm



Raphael (Raffaello Sanzio)

Portrait of a Man, 1503-1504

panel, 51 × 37 cm



Raphael (Raffaello Sanzio)
Vision of Ezekiel, c. 1518
 panel, 47.7 × 29.5 cm



Perugino (Pietro Vannucci)
Lamentation over the Dead Christ, 1495
 panel, 214 × 195 cm



Raphael (Raffaello Sanzio)
Madonna of the Chair, c. 1513-1514
 panel, diam. 71 cm



Andrea del Sarto (Andrea d'Agnolo)
Saint John the Baptist, c. 1523
 panel, 94 × 68 cm



Fra' Bartolomeo (Baccio della Porta)
Lamentation over the Dead Christ, c. 1511-1512
 panel, 158 × 199 cm



Bronzino (Agnolo di Cosimo di Mariano)
Portrait of Guidobaldo II della Rovere, 1531-1532
 panel, 114 × 86 cm



Raphael (Raffaello Sanzio)
Portrait of a Lady (La Velata), c. 1516
 canvas, 82 × 60.5 cm



Giorgione (Giorgio da Castelfranco)
The Three Ages of Man (The Singing Lesson), 1500-1501
 panel, 62 × 77 cm



Giovanni Lanfranco
The Ecstasy of Saint Margaret of Cortona, 1622
 canvas, 230 × 185 cm



Bartolomé Esteban Murillo
Madonna and Child, c. 1650
 canvas, 157 × 107 cm



Peter Paul Rubens
The Four Philosophers (Self-Portrait with the Artist's Brother Philipp, Juste Lipse and Jan Woverius), 1611-1612
 panel, 164 × 139 cm



Veronese (Paolo Caliari)
Portrait of a Gentleman, c. 1550-1560
 canvas, 140 × 107 cm



Peter Paul Rubens
The Consequences of War, 1637-1638
 canvas, 206 × 345 cm



Andrea del Sarto (Andrea d'Agnolo)

Stories of Joseph; Joseph Interpreting Pharaoh's Dream, 1515-1516
panels, 98 × 135 cm



Titian (Tiziano Vecellio)

Portrait of Ippolito de' Medici, 1533
canvas, 139 × 107 cm



Anthony van Dyck

Portrait of Cardinal Guido Bentivoglio, c. 1625
canvas, 195 × 147 cm



Tintoretto (Jacopo Robusti)

Portrait of Alvise Cornaro, 1560-1565
canvas, 113 × 85 cm



Titian (Tiziano Vecellio)
Saint Mary Magdalene, 1535
 panel, 84 × 69 cm



Titian (Tiziano Vecellio)
"The Englishman", 1545
 canvas, 111 × 96 cm



Andrea del Sarto (Andrea d'Agnolo)

Lamentation over the Dead Christ (Luco Pietà), 1523-1524
panel, 238 × 198 cm



Cigoli (Lodovico Cardì)

Descent from the Cross, c. 1600-1608
panel, 321 × 206 cm



Guido Reni
Cleopatra, 1638-1639
 canvas, 122 × 96 cm



Carlo Maratta
Vision of Saint Philip Neri, c. 1675
 canvas, 343 × 197 cm



Antonio Canova
Venus Italica, 1810-1811
marble, 121 × 194 cm

Titian (Tiziano Vecellio)
La Bella, 1536
canvas, 89 × 75.5 cm



Salvator Rosa
Harbour with Lighthouse and Ships, c. 1645
 canvas, 342 × 395 cm



Titian (Tiziano Vecellio)
Portrait of Pietro Aretino, 1545
 canvas, 96.7 × 76.6 cm

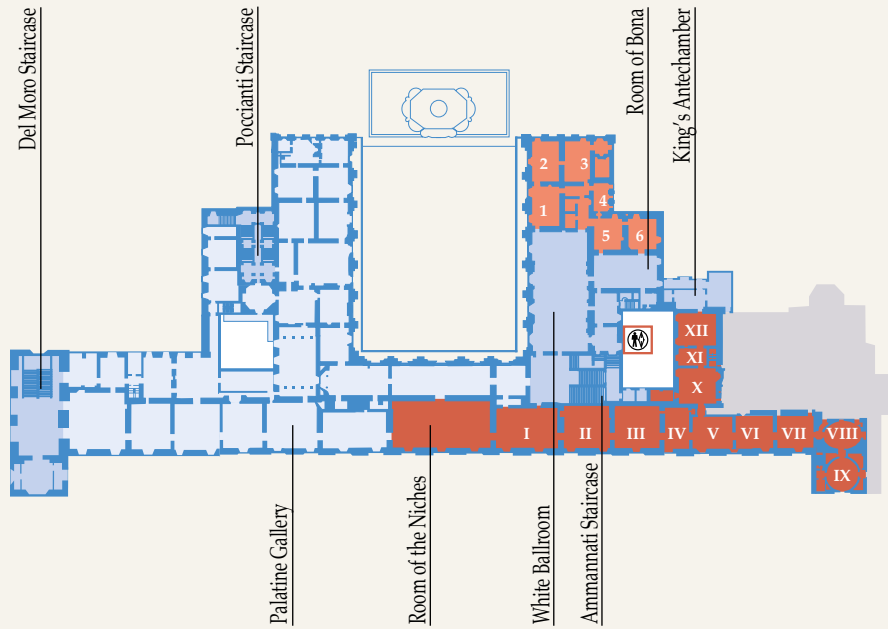


Peter Paul Rubens
Farmers Returning from the Fields, c. 1640
 panel, 121 × 194 cm



Titian (Tiziano Vecellio)
The Concert, 1510-1512
 canvas, 86.5 × 123.5 cm

First Floor

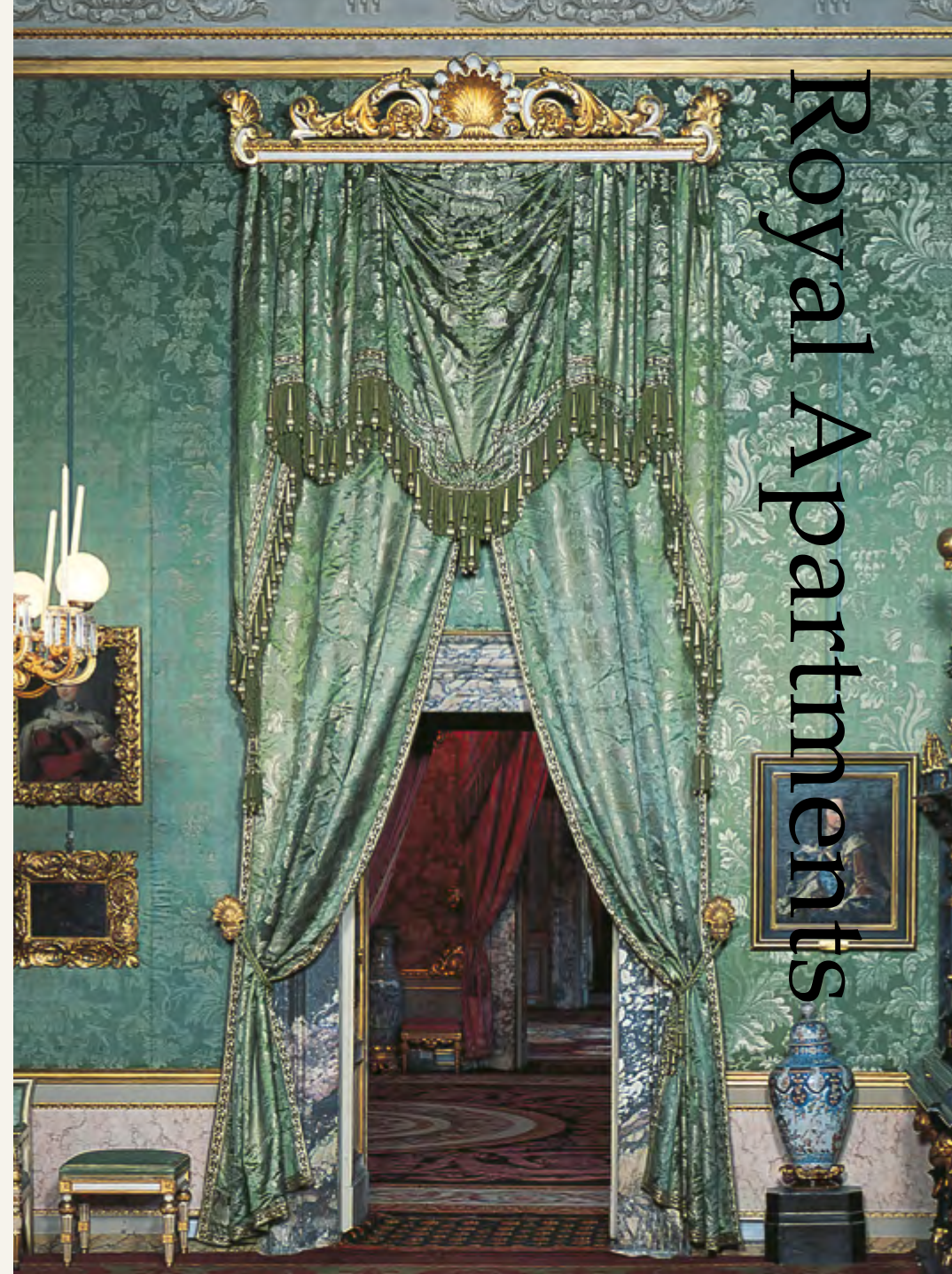


Royal Apartments

- ❏ I Green Room (Sala Verde)
- ❏ II Throne Room (Sala del Trono)
- III Blue Room (Sala Celeste)
- ❏ IV Chapel (Cappella)
- V Parrot Room (Sala dei Pappagalli)
- VI Queen's Drawing Room (Salotto della Regina)
- VII Queen's Bedroom (Camera della Regina)
- ❏ VIII Oval Study (Gabinetto Ovale)
- IX Round Room (Gabinetto Rotondo)
- ❏ X King's Bedroom (Camera del Re)
- XI King's Study (Studio del Re)
- ❏ XII Red Room (Sala Rossa)

Tapestry Apartments

- 1 Room of Faith (Sala della Fede)
- 2 Room of Charity (Sala della Carità)
- 3 Room of Justice (Sala della Giustizia)
- 4 Allori's Loggetta (Loggetta dell'Allori)
- 5 Room of Prudence (Sala della Prudenza)
- 6 Room of Temperance (Sala della Temperanza)



Royal Apartments



Green Room



Royal Apartments





King's Bedroom



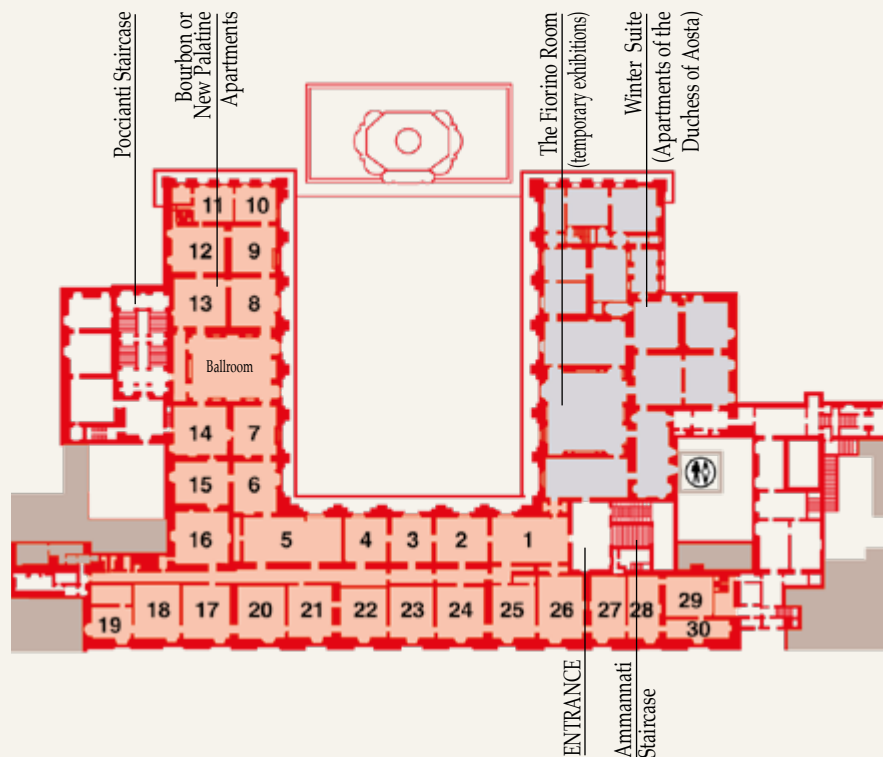
Royal Apartments



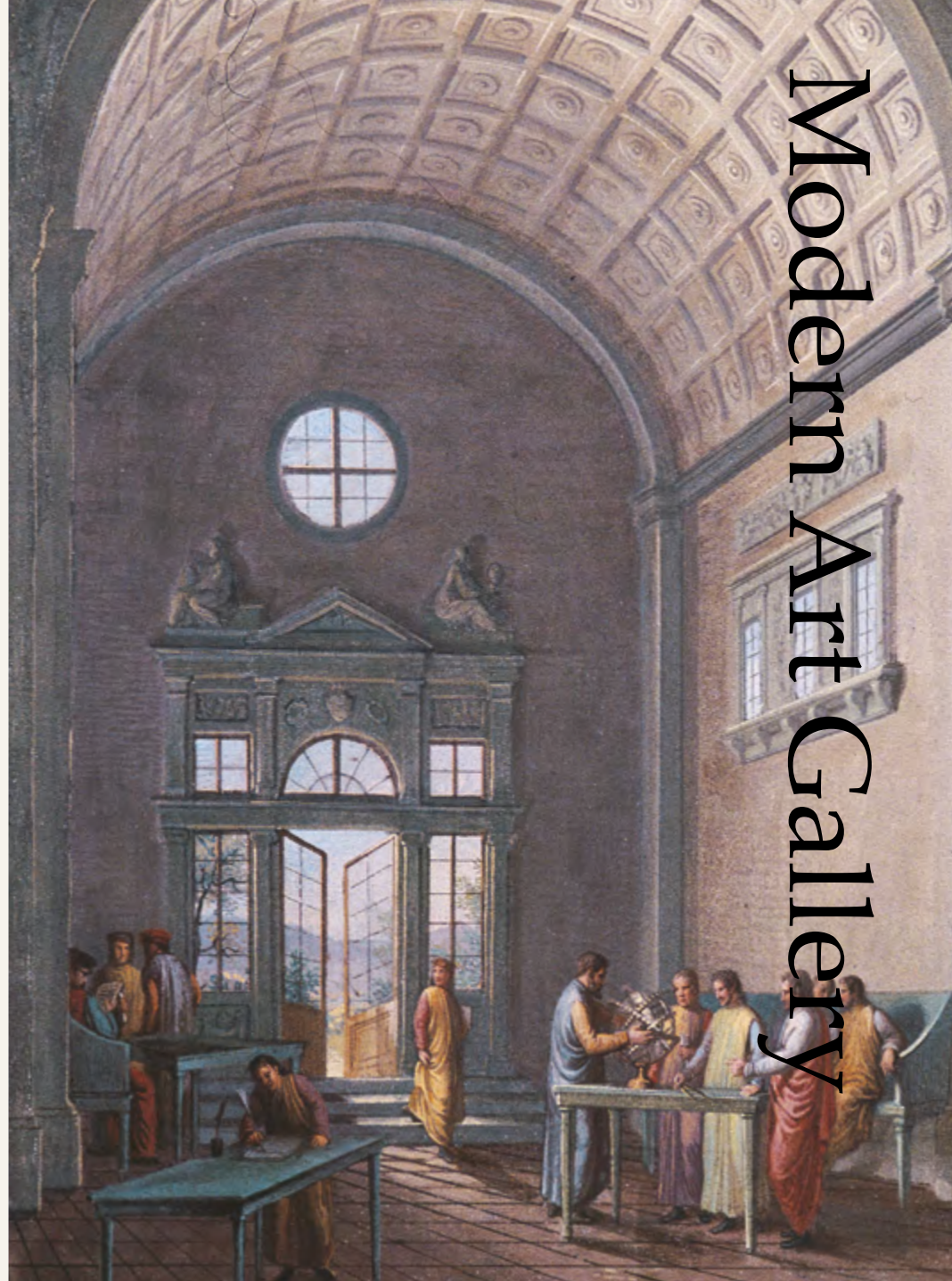
Red Sitting Room

King's Antechamber

Second Floor



- | | | | |
|---------|---|---------|---|
| Room 1 | Neoclassicism in Tuscany | Room 16 | Post-unification Celebrations of the Risorgimento. |
| Room 2 | The Primacy of French Art between the Revolution and the Empire | Room 17 | The Rebirth of the Applied Arts, 1861 |
| Room 3 | Tuscan Dynasties before the Unification of Italy | Room 18 | Portraits from the Era of Umberto I, c. 1880 |
| Room 4 | The Demidoffs in Florence and Art During the Restoration | Room 19 | The Municipal Collections from 1912-1925 (Macchiaioli and Other Schools) |
| Room 5 | Romantic Historical Paintings | Room 20 | The Ambrogon Collection |
| Room 6 | Studying "the Real" between Florence and Naples, 1856 | Room 21 | Country Scenes |
| Room 7 | Antonio Ciseri and the Celebratory Portrait | Room 22 | Naturalism in Tuscan Paintings |
| Room 8 | Mid-19 th Century Portraits - Florence Capital of Italy | Room 23 | Italian Schools of the second half of the 19 th Century |
| Room 9 | Mid-19 th Century Landscapes: traditional aspects and the Barbizon Influence | Room 24 | Middle European Models and Inspirations |
| Room 10 | The Cristiano Banti Collection | Room 25 | Divisionism, Symbolism, and Social Themes |
| Room 11 | The Diego Martelli Collection | Room 26 | The Emilio Gagliardini Collection |
| Room 12 | Genre paintings from the end of the Grand Duchy to the Unification of Italy 1859-1861 | Room 27 | The Emilio Gagliardini Collection, Elizabeth Chaplin's Gift |
| Room 13 | Democratically Inspired Patriotic Paintings | Room 28 | Tuscan Representational Art around the "Marzocco" and "Leonardo" |
| Room 14 | Historical Paintings as Highlights of the Great Expositions | Room 29 | European Influences on Tuscan Art in the Early 20 th Century |
| Room 15 | Stefano Ussi and the Climate of the Universal Expositions | Room 30 | The Mai Sewell Costetti Bequest and Leading 20 th -Century Artists |
| | | | Paintings Acquired at the 1922 Fiorentina Primavera |



Modern Art Gallery



Pietro Tenerani
Psyche Abandoned, 1816-1817
marble, ht. 118 cm



Pietro Benvenuti
The Oath of the Saxons, 1812
canvas, 380 × 480 cm



Antonio Canova
Calliope, 1812
marble, ht. 46 cm



Louis Gauffier
Self-portrait of the Artist with his Wife and Two Children, c. 1793
canvas, 72.5 × 54.5 cm



François-Xavier Fabre
Portrait of Maria Luisa,
Queen of Etruria, c. 1801
 canvas, 58 × 45.5 cm

Ary Scheffer
Portrait of Princess
Matilde Bonaparte Demidoff, 1844
 canvas, 176 × 89.5 cm





Giuseppe Bezzuoli
Entry of Charles VIII into Florence, 1829
 canvas, 290 × 356 cm



Francesco Hayez
The Two Foscari, 1854
 canvas, 121 × 167.5 cm



Giuseppe Abbati

The Cloister of Santa Croce in Florence, 1861-1862
cardboard, 19.3 × 25.2 cm



Vincenzo Cabianca

The Florentine Troubadours, 1860
canvas, 76 × 100 cm



Odoardo Borrani

Discovery of the Body of Jacopo de' Pazzi (Middle Ages), 1864
canvas, 145 × 121 cm



Antonio Ciseri

Portrait of Giovanni Duprè, c. 1885
canvas, 67 × 54 cm



Raffaello Sorbi
Portrait of Emilio Zocchi, 1868
 canvas, 51.5 × 39.5 cm



Giovanni Duprè
Bacchus, 1859
 marble, ht. 115 cm



Antonio Puccinelli
Portrait of Madame Morrocchi, 1855-1860
 canvas, 104 × 86 cm



Giovanni Fattori
Self-portrait, 1854
 canvas, 59 × 47 cm



Antonio Fontanesi
Rural Landscape, 1868
 canvas, 150 × 190 cm



Serafino De Tivoli
A Pasture, c. 1859
 canvas, 102 × 73 cm



Cristiano Banti
The Wood-gathering Women (The Bundlers),
 1880-1889
 canvas, 62.5 × 135.5 cm



Giovanni Boldini
Alaide Banti in White Dress,
 1866
 panel, 42.5 × 23 cm



Federico Zandomenighi
In Bed, Sleeping Girl, 1878
 canvas, 60.5 × 73.5 cm



Camille Pissarro
Landscape (The Approaching Storm), 1878
 canvas, 60 × 74 cm



Federico Zandomenighi
Honeymoon (Fishing on the Seine), c. 1878
 panel, 16 × 29 cm



Silvestro Lega
A Walk in the Garden, 1864-1868
 canvas, 35 × 22.5 cm



Silvestro Lega
Singing a Stornello, 1867
 canvas, 158 × 98 cm

Domenico Induno
The Antique Dealer, 1853
 canvas, 81 × 55 cm





on the preceding pages:

Giovanni Fattori

The Italian Camp after the Battle of Magenta, 1862
canvas, 232 × 348 cm

Antonio Ciseri

Ecce Homo, c. 1891
canvas, 292 × 380 cm



Stefano Ussi

Expulsion of the Duke of Athens, 1860
canvas, 320 × 452 cm



Vittorio Corcos
Jack La Bolina's Daughter, 1888
 canvas, 139 × 105 cm



Michele Gordigiani
Portrait of Gabriella Coujère, c. 1887
 canvas, 72 × 58 cm



Giovanni Fattori
The Palmieri Rotonda, 1866
 panel, 12 × 35 cm



Giovanni Fattori
Rider Caught in His Stirrup (Lo staffato), 1880
 canvas, 90 × 130 cm



Giovanni Fattori
Libeccciata (South-westerly Wind), 1880-1885
 panel, 28.4 × 68 cm



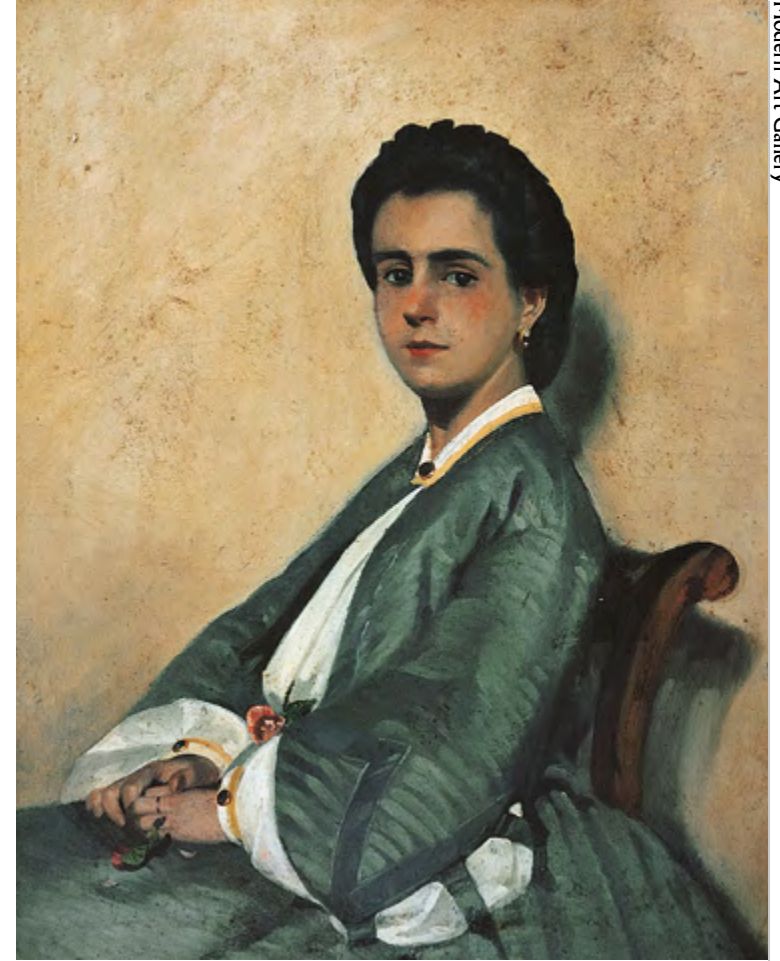
Telemaco Signorini
Rooftops at Riomaggiore, 1892-1894
 canvas, 79 × 55 cm



Telemaco Signorini
The Prison Baths at Portoferraio, 1894
 canvas, 56 × 80 cm



Giovanni Fattori
Portrait of the Artist's Stepdaughter, 1889
 canvas, 71 × 55 cm



Giovanni Fattori
Cousin Argia, c. 1861
 cardboard, 36.2 × 29 cm



Adriano Cecioni
Suicide, 1865-1867
 plaster, ht. 217 cm



Antonio Mancini
Self-portrait in the Studio, 1875-1878
 panel, 21.5 × 31.5 cm



Telemaco Signorini
Leith, 1881
 canvas, 45 × 41.5 cm



Telemaco Signorini
September Morning at Settignano, 1883-1890
 canvas, 58.5 × 64 cm



Egisto Ferroni
At the Fountain, 1879
 canvas, 275 × 165 cm

Adolfo Tommasi
Spring, 1899
 canvas, 150 × 200 cm



Niccolò Cannicci
Thirst in the Fields, 1877
 canvas, 54 × 45 cm



Domenico Morelli
Meeting in a Constantinople Cemetery, 1894
 canvas, 46.2 × 71.5 cm



Giuseppe De Nittis

Shower of Ashes (Eruption of Vesuvius), 1872
panel, 45 × 30 cm



Otto Vermehren

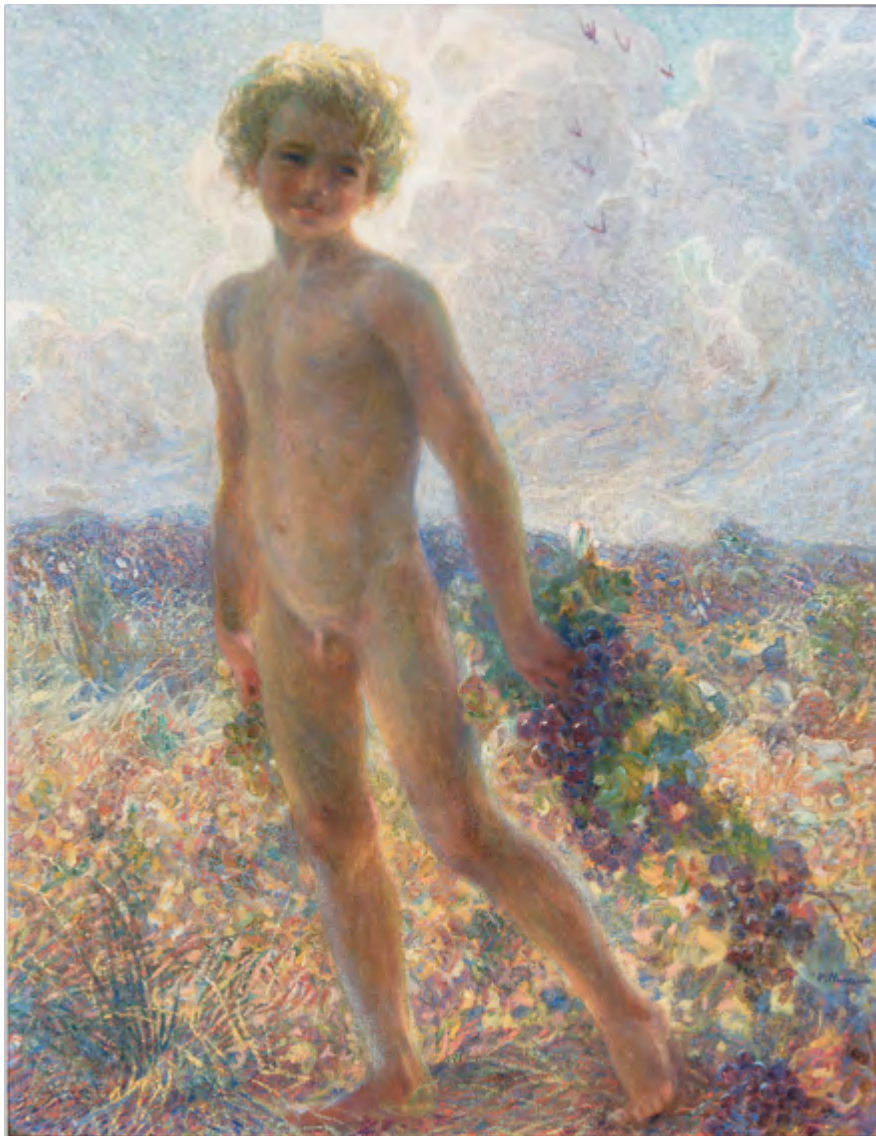
Paolo and Francesca, late 19th – early 20th century
canvas, 152.5 × 97 cm



Edoardo Gelli
Portrait of Bruna Pagliano, 1904
 canvas, 170.5 × 126 cm



Medardo Rosso
Laughing Woman (Grande rieuse), 1890
 bronze, ht. 59 cm



Plinio Nomellini
The Little Bacchus, c. 1910
 canvas, 121 × 94 cm



Gaetano Previati
In the Meadow (Morning), 1889-1890
 canvas, 61 × 55 cm



Odoardo Borrani
The Dispatch (of 9 January 1878), 1880
 canvas, 110 × 138 cm



Telemaco Signorini
Expulsion of the Austrians from Solferino, 1859-1861
 canvas, 61.5 × 120 cm



Giovanni Fattori
Horses in the Tombolo Pine Forest, c. 1867
 canvas, 85 × 174 cm



Plinio Nomellini
Noon, c. 1912
 canvas, 198 × 198 cm



Armando Spadini
Confidences, c. 1919-1922
 canvas, 107 × 100 cm



Oscar Ghiglia
Portrait of Giovanni Papini, 1926-1927
 canvas, 66 × 57 cm



Lorenzo Viani
Self-portrait, 1911-1912
 canvas, 98 × 67 cm



Galileo Chini
Peace, 1911-1914
 canvas, 199 × 126.5 cm



Giovanni Costetti

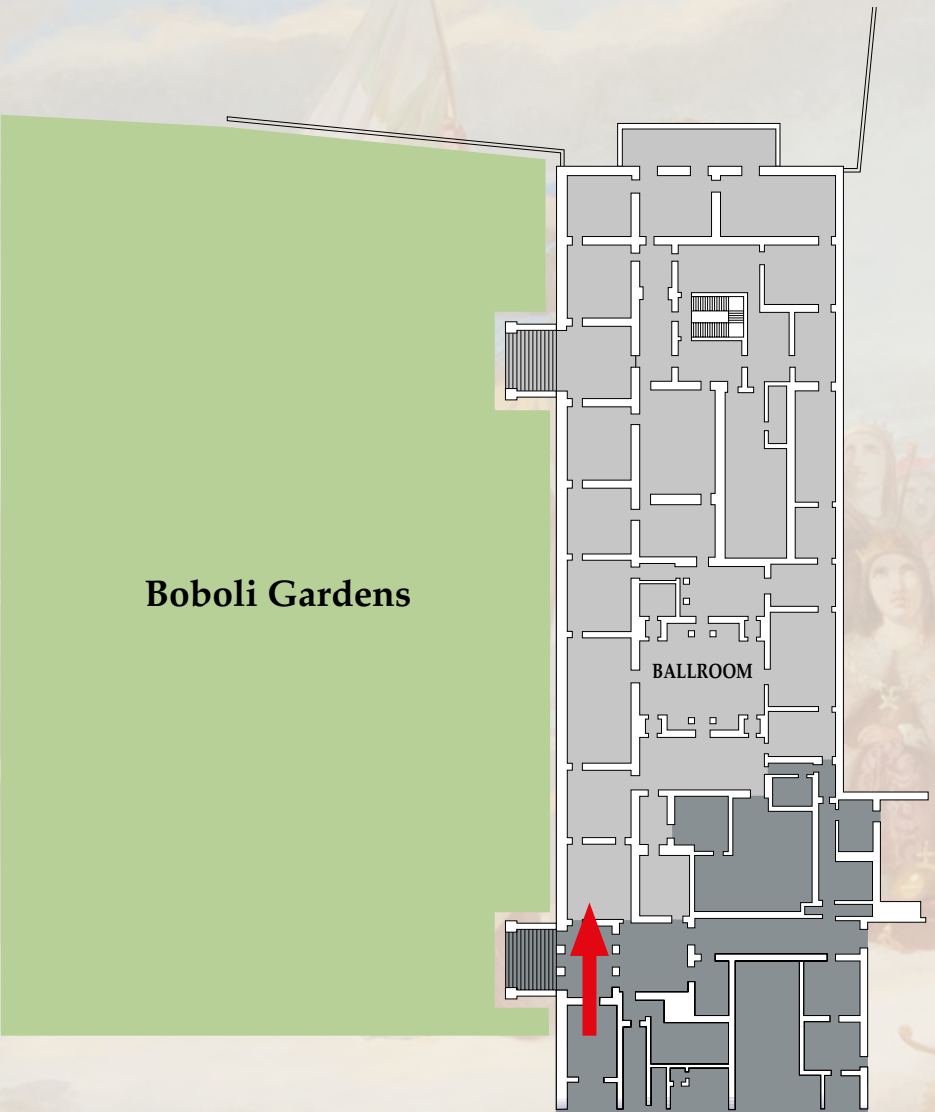
Self-portrait with Domenico Candia, first half 20th century
cardboard, 70 × 58 cm



Renato Natali

Borgata (via Buontalenti), c. 1922
canvas, 190 × 150 cm

Museum of Costume and Fashion





Florentine Manufacture

*Burial Clothes of Don Garzia,
Son of Cosimo I de' Medici and Eleonora de Toledo, 16th century*
a) crimson silk satin doublet, velvet trousers



Florentine Manufacture

*Burial Clothes of Don Garzia,
Son of Cosimo I de' Medici and Eleonora de Toledo, 16th century*
b) high-necked coat with wide, open sleeves, velvet trim



Italian Manufacture (Naples?)
Evening Tailcoat (detail), 1775-1780

Southern Italian Manufacture (Sicily)
Lady's Ball Dress, c. 1775-1780



Italian Manufacture
Tailcoat of a Civil Uniform (?), c. 1805



Italian Manufacture (Piemonte)
Court Dress, 1824-1829



French Manufacture (Worth/Paris)
Evening Dress, formerly of Donna Florio, 1900



Lombard Manufacture (label: "Ventura Milano")
Lady's Court Cape, c. 1925-1930



Piero Tosi

Medea

Film: *Medea*
Director: Pier Paolo Pasolini, 1969
Starring: Maria Callas

Piero Tosi

Giuliana Hermil

Film: *L'innocente*
Director: Luchino Visconti, 1976
Starring: Laura Antonelli



Gianfranco Ferré

Lady's lace-up ankle boots, 1992-1993

Gianfranco Ferré

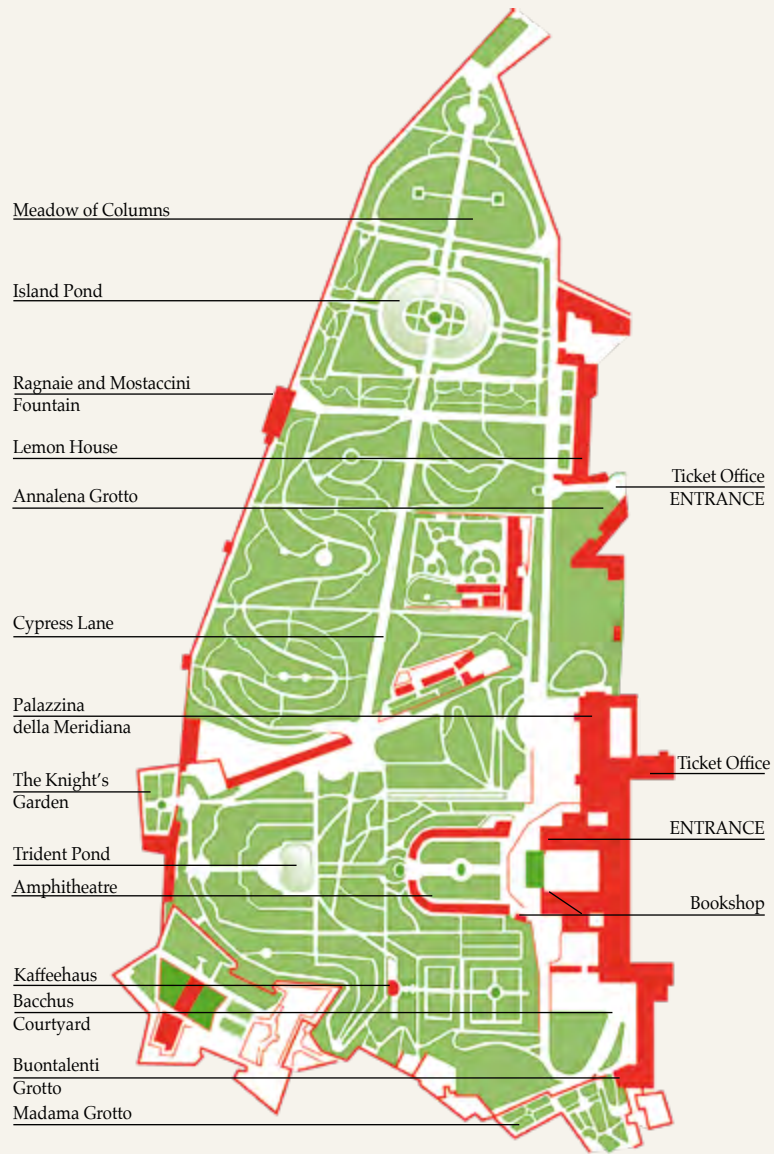
Women's sandals, 1998-1999



French Manufacture (label: "Balenciaga / 10, Paris")

Feathered hat, c. 1960

Boboli Gardens





Giambologna
Pietro Tacca
Sebastiano Salvini da Settignano
Abundance, 1608, 1636-1637
 white marble (bronze stalks), ht. 400 cm



Stoldo Lorenzi
Neptune Fountain with Naiads and Tritons, 1565-1568
 bronze, white marble



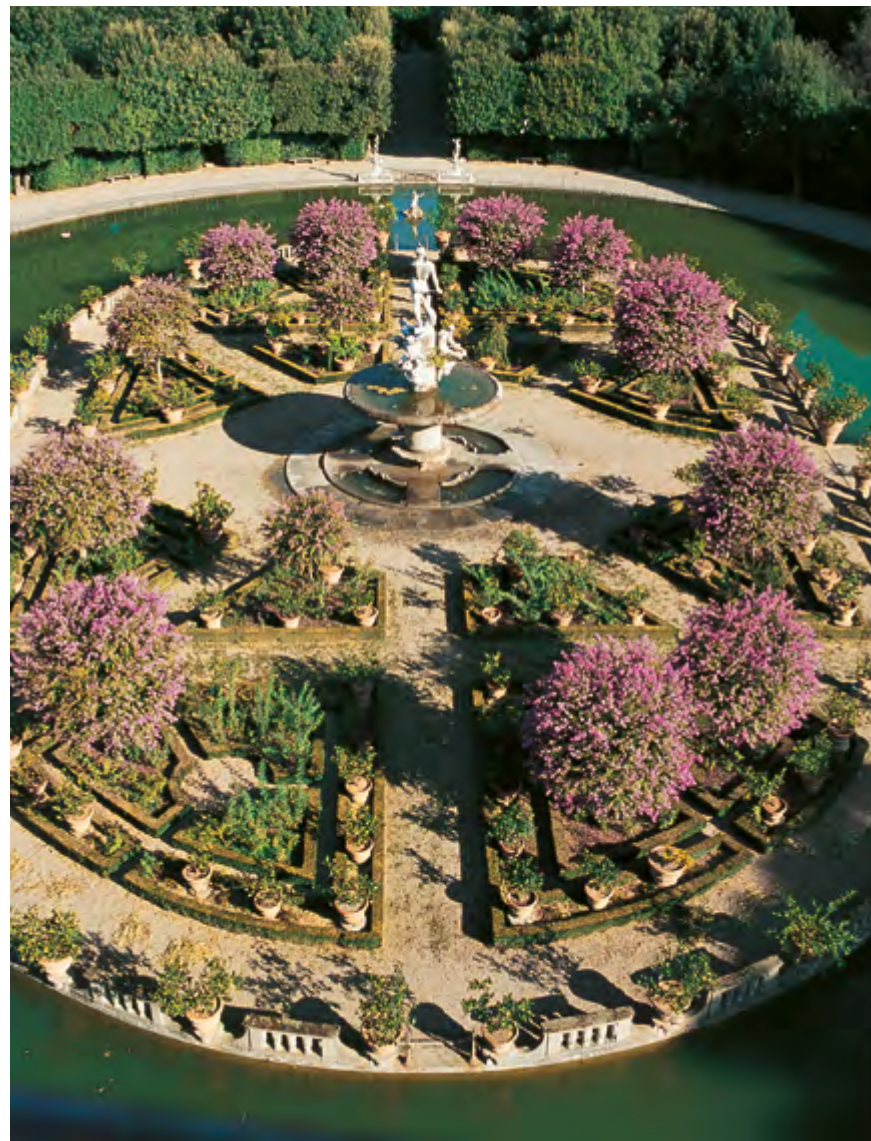
Zanobi del Rosso
Kaffeehaus, 1775



The Cypress Lane



Romolo Ferrucci del Tadda
The Mostaccini Fountain, 1619-1621
pietra forte



Island Pond



Valerio Cioli and Giovan Simone Cioli
Harvest Fountain, 1599-1607
 marble, ht. 215 cm



Giovanni Battista Capezzuoli
Playing "Civetta", 1780
 marble, ht. 173 cm



Aristodemo Costoli
Pegasus, 1827 – before 1851
 white Carrara marble, ht. 250 cm



Lily Pond of the Upper Botanical – or Pineapple – Garden



Romolo Ferrucci del Tadda
Three Grotesque Figures, 1617-1621
 pietra serena, ht. 190 cm



Valerio Cioli
Morgante the Dwarf, c. 1564
 marble, 120 × 67 × 53 cm



Giorgio Vasari
Bernardo Buontalenti

Façade of the Buontalenti Grotto, 1557-1560



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Porcelain Museum



Giambologna
Venus, 1573
marble, ht. 130 cm



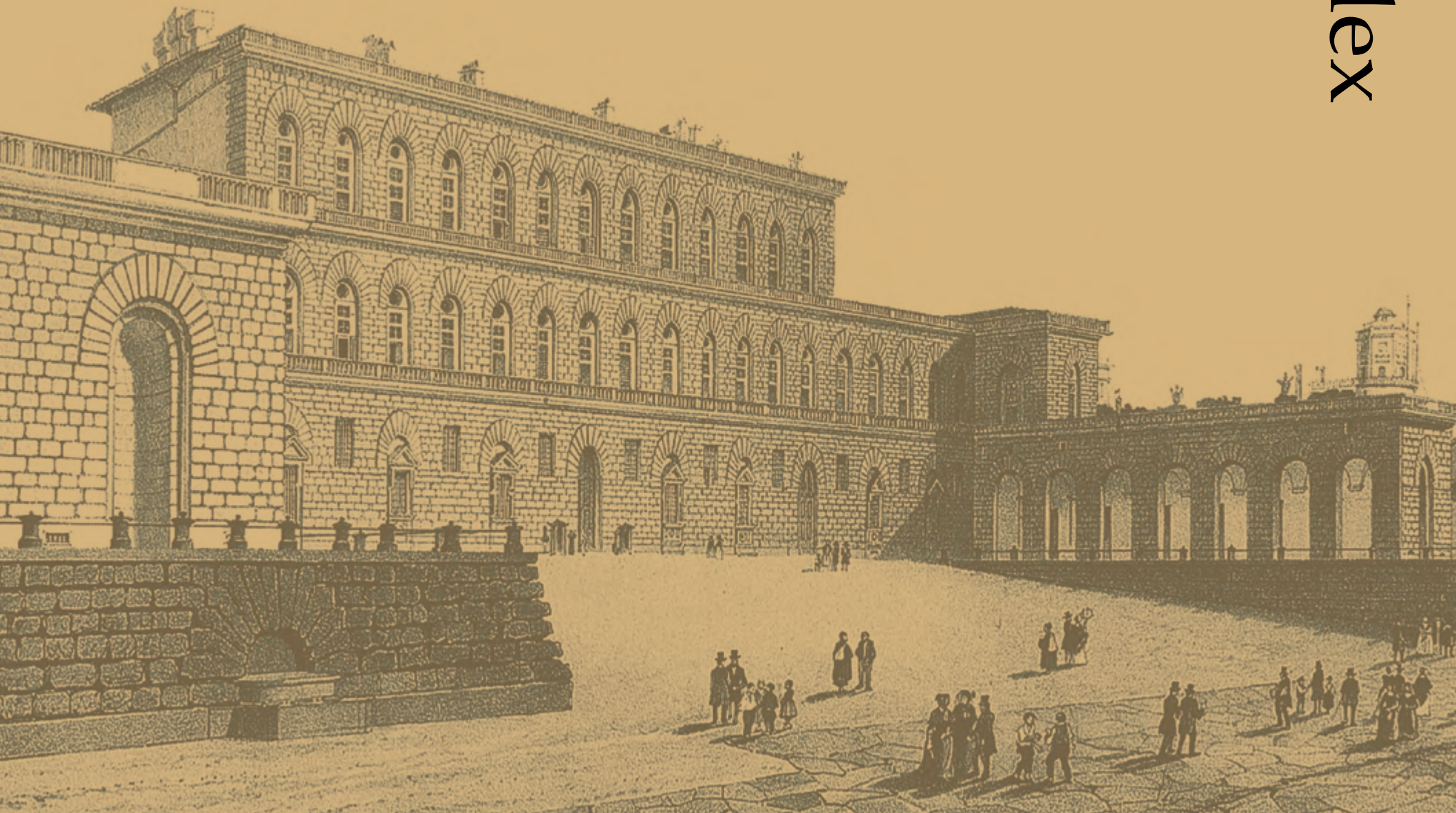


Meissen Porcelain
Bowl, c. 1720
 porcelain, diam. 17 cm



Manifattura di Doccia, L. Ginori Lisci
Breakfast cups and saucers, 1865
 porcelain, ht. 11.5 cm (cups), diam. 17.5 cm (saucers)

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